

Enrica Colabella

Paper: Sensus Communis



Abstract:

"l'occhio è detto dalla saggezza popolare la prima porta per la quale lo spirito comprende ed assapori"/ "the eye is called from the popular wisdom the first door for which the spirit includes and tastes". Luca Pacioli

Theme of investigation: In our time the *sensus communis* is characterized from the revolutionary passage from the man in himself, *naturalis/artificialis*, to the man consumer, *artificialis*; from the man with God, to the man without God.

After the shout of Nietzsche in the second part of '800: "God is dead", after the experience of genetic revolution we can affirm without any doubt: "God dead, now he is translated with terrible error from a hidden power in money.

"Doesn't feel the talk of the grass that grows". Russian popular motto

Topic: Meta-poetry

Author:

Enrica Colabella

Politecnico di Milano

University ,

Generative Design Lab

Italy

www.generativedesign.com

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Hypothesis: The fragment of wood on which today the *sensus communis* survives in the sea of *things* is performed by the lighting looks of all the children from over the world, especially from the children from Africa, for the simple reason that mirroring themselves in the wonderful colors of the alive Nature, they still hear the natural song of life: the music of spheres. There is too on the wood a segment of a western surviving fragment of *ritornello*.

Structure: Historical significance – Similarity - Meta-characters in coding - Coplanarity - Representable in resurfacing - Fabula, te quaero - Imaginary cities - *Ritornello*. Exempla. The performing *gratitude*.



Alberto Savinio, *Object dans la foret*, 1927-1928

Contact:

enrica.colabella@polimi.it

Keywords:

Memory, imagination, *naturalis/artificialis*, meta-codes, *ritornello*

Sensus communis

Prof. Enrica Colabella

generative design lab, Politecnico di Milano

www.generativedesign.com

e-mail: enrica.colabella@polimi.it

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Structure: Historical significance - Simile/metaphor - Meta-characters in coding - Coplanarity - Repraesentatio - Resurfacing - Fabula, te quaero - Memory/Imaginary - *Ritornello* - Gratitude

1.0.1 Structure of investigation: *naturalis/artificialis*

The artificial language is associated with what is produced through analysis, learned through studies and **written**.

By contrast language is natural when it exists in un-analyzed state, is acquired by studies and is **spoken**.

We express *Sensus Communis* with **words**, after a crossing in the natural sound of imagination.

Imagination "*ce qui tend a devenir réel*", Breton.

"*Imagination is of synthetic nature, it get together what the reason analyzes and it divides, it establishes a vision of the world that results inaccessible to the only thought.*", M. Frank.

The process of imagination is a logical process.

"*The logic of the imagination or poetic logic is said by the voice logos*

what before and properly meant Fable, that was transported in Italian Favella, it speaks". G.B. Vico, *La Scienza Nuova*, 1747.

*Si chiama fantasia, in genere, tutto ciò che suscita un pensiero generatore di parola./
It is called fantasy, in genre, all what arouses a thought generator of word.
Anonimo del Sublime/Anonymous of the Sublime*

1.0.2 The Nuova Scientia. The principal work of Vico is entitled: "*Principi of Nuova Scienza around the common nature of the nations*" and it contains the foundation of a new discipline, that intends to revalue the historical knowledge erecting it to science.

The twelfth axiom defines his conception: "**Common sense is judgment without reflection, shared by an entire class, an entire people, an entire nation, or the entire human race.**" This definition extends and clarifies Vico's remarks on *sensus communis* in the third section of his seventh oration.

Vico's S.C. does not embody Aristotle's conception of a faculty of common sense, but it is in accord with Aristotle in understanding common sense to derive from sensation.

The specific object of his opera is the civil world, contrasted to the natural world.

In the plan vichiano **the philology**, as the certain structure of the historical events, is conjugated with the truth, that is **the philosophy**. His hypothesis was:

Being the history produced by the man, at each own epoch of his, it will correspond a specific configuration of the human mind.

We can call this configuration a **collective genetic code**, that identify strongly the cultural (philological/philosophical) process of each epoca. Therefore the changes of the **two circles** run parallel while the discovery of the law of their development allows to identify the stops of an ideal history, recognizing that is a **structure prae defined** of the becoming of the human mind. Not only the different political unities cross therefore the identical cultural stations, but a same subject is able different times to relive, *mutatae mutandis*, the same phases.

The historical knowledge, beyond a process only of archivium, demands, therefore, that the information acquired by the philology are drawn on the background of the philosophical knowledge. In short, the data that the history furnishes needs to be **philosophically interpreted**.

1.0.3 Historical epoches.

The first one is characterized by the prevalence of **the sense**: the men warn the reality in confused way. It is *the age of gods*.

In the second the fantasy dominates : the world is known emotionally, that is, for Vico, *poetically*. This is *the heroes' age*.

In the third instead **the reason** is unfolded: the men think and they produce the philosophical *knowledge and sciences*. It is *the age of the men*.

"The knowledge of "Nuova scienza" by Vico is a knowledge not disjoined by the act of remembering, following the Platonic anamnesis. This act will not only have to be indiziario (evidential), to proceed for traces, but also necessarily to gain the strength of intuition and of imagination. The faculty of imagine, Einbildungskraft, is faculty of judgment.

Without imagination we cannot give any judgment of the past, of another etc.

It is not possible to thing without imagination.

As the thinking is expressed -in - words, as there is not a "I cogito" if not in its linguistic expression, so doesn't exist a logos, that is abstract from pathos.

And it is for this reason that we are able, despite of the abysmal distance and of the difference that divides us from "what" is not language, that is not logos, nevertheless to with-hear it and to intend its voice (the "first" voice or cry or song,

that it in turn opens to an unfathomable silence: of the sacred history indeed, the generation of the proper Verbum uni-genitum from God-in God)."

Bringing back the term *facultas* to **facilitas**, and remembering that *facilis* means what is expeditiously done, Vico observes that, being the senses a faculty cognitive, through them we produce (we do) the colors, the tastes, the sounds of the objects. Are also faculties the imagination and the intellect because what we understand we do. **To know is to do**. God, thinking the universe, creates it. The systematic restarting of identical procedures and institutions beside populations that reciprocally ignore themselves because deprived of mutual communication, it certifies the truth of their content and it exhibits the presence of **a common sense** appointed to their discovering. Excluded the hypothesis of the diffusion of the native cultural structures from an only center of the planet, Vico concludes that the providence is entrusted of to teach to the Barbaric populations, incapable of aware and reflected deliberation the bases of the civilization. The principles of the straight universal are summaries **in the trinomio of the religion, of the burial of the dead and of the sacred of the marriage**, they are not learned Cartesianly through clear ideas and lists ideas, but immediately felt as correct from a whole people, rather, **from the whole humanity (common sense)**.

Who can know better about a car of the engineer that has planned it? And he knows it in every least detail of his really because he is the author of it. Whoever desire therefore to acquire the same knowledge of the planner owes, in his/her own **mind**, to refer how much the engineer has once already done. God knows the universe producing it because while he is thinking it he creates it. His to know is a to do: **verum-factum**.

A progressive civilization (after the violence and the roughness of the progenitors), produced **the beauty of the order** of the laws and the costumes.

The *Scientia Nuova* elaborates an ideal history (because model) eternal (because, as a model, escaped to the corrosion of the time) as **immovable binary** long which flow the stories of the different civilizations: the genesis, the development, the decadence, the death. It individualizes that is some constant ones that cyclically come again in different epoches and in different places.

The scientific approach of the new one to know is certified from **the prediction**.

Vico doesn't set the existence of an endless number of civilization, declares however how any human association can constitute itself, again will go necessarily to the stops that the new Science has discovered.

The reliability of the work is insured from the identity of the actor and of the narrator: **man makes the history, man tells the history**. Nobody better than protagonist can know how finish the action. **The history is therefore similar to the geometry: both are work of the human mind**. The first one however possesses greater objective reality because the second is pure abstraction. Neither the its value is diminished by the presence in the history of upsetting passions that animate the protagonists.

*"Nihil est in intellectu quin prius fuerit in sensu/
Nothing is in mind that before was not in sense".
Aristotele*

1.0.5 Nothing is born finished. Every entity is subdued to the time crossed by rough initial stadiums. Since however the debuts are unknown, men imagine them similar to the developments of which they are contemporary.

The first depositaries of the wisdom, **vulgar**, of the origins were **the poets** (that of the humanity represent the sense), to which followed, only after a long interval, the

philosophers (what of the humanity they represent the intellect).

The knowledge of the first men was a not reasoned and abstract metaphysics but **sensed and imagined**, distant from the knowing of the indoctrinated people. They were in fact all strong senses and vigorous imaginations. The poetry was their natural expressive form because it is born from **the wonder** that produces the ignorance of the causes. The primitive men imagined the causes and they imagined that were the gods that they felt and admired. They behaved as **the children**, that have the habit to refer to the things treating them **as living and willing**.

For Vico the unification among the psychology of the primitive and the children, produced by the projectile mechanism, it doesn't represent one vague analogy. **The primitive men are the children of the dawning human genre**, that from their mind, imitating God, they created a whole universe.

In the reflection vichiana the poetic faculty of the ones and the other ones is really a **poietic** faculty.

The pedagogic function of the poetry dictated its conditions: were necessary for educating the primitive men stories and upsetting images, emotionally overloads. As wrote Tacit, the frightened men **fungunt simul creduntque**. Terrorized by the lightnings that rained from the sky, they imagined it alive and they denominated it "Jupiter", first god, excellent, in meaning of strong, and maximum, in the meaning of vast body because he is the sky, which they attributed the wish of to communicate with the human species.

Amisss therefore the historians marvel about the enormous number of Jupiter that the comparative history proposes, if to the different epoches it always corresponds a different aspect of the **identical in itself** human mind. Jupiter is an universal fantastic. The god picks up in the proper one image a multiplicity of functions, he unifies them. It is therefore **an universal**.

1.0.6 Image. However, for the weakness of their yet not evolved ratiocination, victim of bossy emotional interferences, the primitives, similar to the children, not succeeding to

logically abstract a concept, they expressed **the unification through**

an image. In the same way the Egyptians personified the wisdom in Ermete

Trimegisto. We don't have however to conceive the universal fantastic as a universal logical in explanatory way dressed of images, because the first one

chronologically precedes (that is in the development of the faculties) the second with reflection, that the concept demands, but **this is a great sub sequential product**.

The universal fantastic site, shortly, precedes the logical formulation of its own content. **The poetry** is not therefore defective philosophy because not yet polished by the cinders of the imagination and the sense, even if such to us, indoctrinated, today it introduces. **It is instead a specification and autonomous formality of knowledge, released from every alien measurement**. Not being approximation to other, it is completed in itself. The weakness of the intellect is not defect but virtue of the poet. The ancient sapient was not depositaries of a philosophical cryptic knowledge. They instead possessed a poetic knowledge **by now irrecoverable**.

Vico concludes that imagination is very more strong as in it is more weak the ratiocination. It is not therefore possible being contemporarily great poet and great philosopher. The primitive writers elaborated therefore **a poetic metaphysics**, which corresponds, for the decision to express what known, **a poetic logic**. Of this poetic logic are colloraries all the first **tropi** (transfer of a word from the meaning proper to a figured meaning); particularly the **metaphor**, (transfer of the meaning of a **word** from the sense proper to a **figured sense** having with the first one a

relationship of similarity).

1.0.7 The fable. Vico defines the metaphor as a small **fable**.

In the metaphor, actions reported to the bodies are transferred to the souls. The most greater part of the terms of the language is pride of this origin. After the metaphor, the metonymy and the synecdoche were rising.

Irony was born instead later, because it implies the reflection and it results incomprehensible to primitives and children. These four showed tropi are from Vico judged as necessary ways of performing sense of all the first nations and they not need genius. Vico concludes that the native language has been

tropica, that is poetic, and that the prose, fruit of the reflection, has arrived later.

The signs of the language of the poet-theologians **are not** therefore connotations conventional, **grafemi and phonemes** reported arbitrarily to the concepts.

They are instead expressions of the product of the **strong imagination** of the primitives. The different nature of the people explains then the difference of the languages. Because the topic (that chronologically precedes and logically, so much in the dynamics of the mind how much in the story of the people,) is the faculty to make minds **ingenious**, since the criticism (that follows) is to do it **exact**, it is essential in pedagogic way to favor in the children their poetic faculty, postponing to more mature age the learning of the sciences.

The poetic ethic began from the pietas.

The ancient comedy, therefore, proposed matters as true subjects putting them in fable as they were.

The modern comedy, instead, doesn't propose portraits of our presents human custom. Achilles and Ulysses were not men but **expression of feelings belonging to a whole people**. Incapability to abstract exhibited by the primitives explains their insistence toward the particular ones, that imagination emphasizes as substitute of the universal one.

1.0.8 The ideal and eternal history

The Egyptians distinguished in their history three periods: the age of the gods, in which the language of the hieroglyphs was employed; the heroes' age, in which men were worth of symbolic language; the age of men, that employed the letter language, composed of arbitrary signs.

As we said, Vico adopts this trisection extending the application of the Egyptian history to the totality of the human stories.

Different civilizations take therefore an analogous course, rather an analogous re-course.

It needs therefore to distinguish three kinds of natures: (**poetic** or creative, which corresponds the age in which the poets theologians prospered; **heroic**, which corresponds the age in which the nobility, esteeming itself progeny of Jupiter, realized its own dominion; **human**, which corresponds the age of the affirmation of the reason).

Three kinds of characters: **compassionate, irascible, courteous**

Three kinds of governments: **hierarchical, aristocrats, egalitarian.**

2.0.1 Fabula, te quaero, vernacolar in coding

*Il vuoto è oltre/The void is beyond.
Il comune senso del luogo/The common sense of place
Appare nella mente/Appears in mind
Inedibile come unzione rappresa/Undamaged as coagulated unction*

“... Which fables or **double characters** must be necessary in the heroic status, because the plebeians didn't have names, and they used the names of their heroes; ... besides the maxima poverty of the '**parlari (people able to speak)**', that owes be in the first times, when in this copy of languages a same word often has different significances, and some time two among them contrary things. The civil things celebrated under these kind of kingdoms, they are told from the Poetic History with the so many Fables, that contain disputes of song, taken the voice song from that **canere**, or to sing, that means foretell, and in consequence heroic disputes of around the auspices..” Vico, *The "Nuova Scintia"*

So man is generator of **word**, after a knowledge as an open process of **memory** and **imagination**. In this field are very important dreams.

At the beginning man starts without any doubt with a convivium of dreams, able to perform experiences of the unknown inexplicable strengths of Nature. And among all one it is that, more than every other, stresses him: the terrible couple of Power had been representing for Death and Time. But he is marked natively by the sentence and by the privilege to be endowed with reason. From the documents of ethnology and history it results that the dreams or the visions are appraised as means for knowing these strengths, and they represent therefore one among the most important streets to put on to contact with them and to act on.

The tool through which mainly the reason manifests its acts, in this his discover as Prometheus it is exactly the Language. That only universal language that the human species has ever created, of which talks Fromm in his "The forgotten language", and that it is the symbolic language, that of the images and of the symbols, in which the primitive relationship realizes itself between Word and Dream, and that says its own particular grammar and syntax both to the myths and to the fables and the dreams. The Dream is the anxious ghost of the borders, the uncertain bridge that poets and visionaries throw on the infinite. And it is not without reason if - at the beginnings -, the system of the Literature is actively performed while the system of the Dream is circumscribed as the fundamental system voted to the clairvoyant act of Death. These two systems meet themselves, making one meter and paradigm of the other, in a metaphoric "**table of the signs**" as the table of the symbols building the Poetry and the Literature, in which the Dreams as the shades that individually live in man, seem **to codify in paradigms**, for the future memory of all the following navigators of the ocean of the letters, for performing labyrinthine fantastic steps toward the other and Greater Shade.

This "table of the signs" it is the review of the 7 dreams of Kessi the Hunter.

At the dawn of the "civilization", and perhaps first if we make reference to the probable oral origin of the story, Kessi, hero protagonist of an ancient epic Hittite written over forty centuries ago dreams, and, dreaming, he marks and defines, through the recording of the dreams that are labyrinthine dreaming metaphors of the Death, the fundamental metaphors of the Beginnings and, contemporarily, the paradigms of the following developments of the Literature and the Poetry.

I investigated on «The 7 dreams of Kessi, the hunter» in «Mater Matuta», GA2000.

Here are some fragments:

2.0.2 Fabula Code. An ancient code for telling tales

At **the dawn** of human culture a Universal Language provided a tool to assist man in telling stories.

That tool consisted in an ancient complex scheme including 7 dreams of a young Hunter, that were synthetic traces of different Stories written perhaps 4 Thousand years ago

It was just like a Universal Code of Language, from which it was possible to take off elements to go on with the *fabula* when it was necessary.

The seven dreams:

1. First dream: "it seemed to him to be himself in front of an *enormous door*, trying hopelessly to open; but, despite all of his efforts, the **door was close**."
2. Second dream: "it seemed to him to be himself in the **courtyard** of a house, where **women** were attending to their *domestic* matters when, suddenly a *giant bird* swooped down from the **sky** and **took away** one of the **women**"
3. Third dream: "it seemed to him that he was looking at a *vast field*; at distance, a *small* group of **men** was crossing this **field**, when a *dazzling lightning*, followed by a *red flaming meteor*, came down from the **sky** and **blew up** the entire group of **men**.
4. Fourth dream: "the scene changed once more, and a *large* group of the Hunter's **ancestors** appeared. They are around a **fire** and bustling about feeding it and **to keep** the **flame high**."
5. Fifth dream: "In another **dream**, he saw himself with his **hands tied up** and his **feet bound by chains** similar to the **necklaces women wear**."
6. Sixth dream: "**he** looked *ready* **to leave** for **hunting**."
7. Seventh dream: "on going out, he **found** a **dragon crouched** on the *right* of the **door** and, on the *left*, some *filthy* and *horrid* **Harpies**."

Man/nature symbiosis takes shape through the dream.

These dreams are like a *pentagram* with single complex notes in defined orchestration.

This code was as an indelible stream in human mind. When the narrator found difficult to go on with the story, he recalled the code in order to get skilled indications and stimulus to proceed.

This symbolic language is the only universal language that human species have ever achieved.(1 Fromm the lost language), in which Word and Dream cooperate to build the grammar and syntax of myth, tales and dreams.

Hunter's dreams are the *limits* between the world of the living and the dead. He represents an ancient hypostasis of Orion, the celestial site that was like a starry river leading man over the world.

2.0.3 Fabula Code/Human Code

*Without the imagination there would be no similarity among the things.
Michel Foucault, La parola e le cose*

Hypothesis: *the sequences structure of this code for Tale is the same of Human code's one*

If we extract from text categories, nouns and adjectives as quality indicators and verbs,

we have a sequential structure in which metaphor outlines the system producing ability change and making it dynamic.

We have these elements of interpretation:

Categories Elements + Quality indicators 2door + enormous	Performance activators Verbs as acting metaphor was close
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<p>courtyard/2women/bird/sky + <i>domestic/giant</i> 2field/2men/lightning/meteor/sky + <i>vast/small/dazzling/red flaming</i> ancestors/ fire/ 2flame +large/ high dream/hands/ feet/chains/necklaces/women + <i>tied up/bound</i> hunting dragon/door/Harpies + <i>crouched/right/left/filth/ horrid</i></p>	<p>took away = blew up to keep = wear to leave - found</p>
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Elements of analogy:

<ol style="list-style-type: none"> 1. The 4 elements 2. DNA, defined system 3. Genes. Matrix. Hereditary site 4. 23 chromosome. Mother and Father 5. Reproductive unit 6. Identity. Sum of millions recognized cells 7. Time of life 	<ol style="list-style-type: none"> 1. Perimeter of site. Door closed, that is not possible to open. Doom: the beginning and the end of single life. The impossible return 2. A kidnapped woman. Insemination occurs 3. small group of origin. Meteor as new event in a just defined configuration 4. Ancestors work to put up and keep the flame high 5. Male and female together. Ability to generate 6. Identity: the Hunter 7. It represents the conflict with contrary powers that everyone faces in one's life, on the left and on the right. The Literature world
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Now we compare the points of the Human Code's structure with our clear cut-elements of Fabula Code. We find strong analogy in several points, particularly in 4th - 5th points.

This comparison demonstrates that Man had always known his own structure, being connected through his dreams to universal law.

Goethe speaks about remaining young : *"Childhood is the site where the difference between dream and reality has borders open and not close"*

3.0.1 A performed code in resurfacing

*"O quam te memorem, virgo? Namque haud tibi vultus/
 Mortalis, nec vox hominem sonant...
 Virgilio, Eneide I, 327-328*



Orvieto, Il Pozzo di S. Patrizio, by Sangallo

In a proper site next to the fortress, for answering to the practice demand to transport the water from the fund of the well in surface, Sangallo designed in 1527 a structure at double helix making to come down and to go up again burden beasts without they never can meet themselves. Many century before the discover of DNA in 1950, Sangallo drew a double staircase **in an organic form**, composed by 248 stairs at ramp, developed around to a cylinder deep 53,15 meters; the double route at spirals is aired and illuminated through seventy high windows.

4.0.1 About Memory

The knowledge is only memory, never true immediateness.

The feelings, the impressions, all of this that the philosophers have called immediate knowledge they are not anything else than memories.

It is the whole fabric of the conscience, or rather the to know real of a human subject, a simple chain of memories, that connect themselves to constitute the world of the representation.

4.0.2 Nabokov, "Speak memory"

"The cradle rocks above an abyss, and common sense tells us that our existence is but a brief crack of light between two eternities of darkness. Although the two identical twins, man, as a rule, views the prenatal abyss with more calm than the one he is hearing for (at some forty-five hundred heats beats an hour). I know, however, of a young chronophobic who experienced something like panic when looking for

the first time at homemademovies that had been taken a few weeks before his birth. He saw a world that was practically unchanded the same house, the same people and then realized that he did not exist there at all and that nobody mourned his absence. He caught a glimpse of his mother waving from an upstairs window, and that unfamiliar gesture disturbed him, as if were some mysterious farewell. But what particular frightened him was the sight of a brand new baby carriage standing there on the porch, with the smug, encroaching air as a coffin; even that was empty, as if, in a reverse course of events, his very bones had disintegrated..

Such fancies are not foreign to young lives...

Nature expects a full-grown man to accept the two black voids, fore and aft, as stolidly as he accepts the extraordinary visions in between. Imagination, the supreme delight of the immortal and the immature, should be limited. In order to enjoy life, we should not enjoy it too much.

I rebel against this state of affairs. I feel the urge to take my rebellion outside and picket nature. Over and over again, my mind had made colossal efforts to distinguish the faintest of personal glimmers in the impersonal darkness on both side of my life.... ”

4.0.3 Elias Canetti, “The Tongue Set Free”, 1979

“My most distant memory is dipped of red. In arm to a girl I go out of a door, in front of me the floor is red and on the left a red staircase also goes down. In front of us, on ours same plan, opens a door and goes out from there a smiling man that comes toward me with kind air. He comes me very near, he stops and it tells me: «Show me the tongue!». I throw out my tongue, he sinks a hand in his pocket, it extracts a small flick knife , it opens it and with the blade he grazes me my tongue. He says: «Now we cut him the tongue». I don't dare to withdraw it, the man becomes more and more nearby me, now he will touch my tongue with the blade. At the last moment he withdraws the blade and he says: «Today no, tomorrow». He closes again his small knife with a dry hit and he thrusts it in his pocket. Every morning we go out of the door that it gives on the red landing and immediately best the smiling man that goes out of the other door. I know very well what he will say and I wait for his order to show my tongue. I know that he will cut it to me and my fear increases more and more. In this way starts the day, and the thing repeats its self a lot of times”.

4.0.4 Giuseppe Ungaretti, “Reasons for a poetry”

Can the language, that man uses during his terrestrial phase, contains a revelation, do I intend to say that can it go beyond the terms of a historical experience? This is a problem that Vico was set elaborating his thesis of the cycles and the historical recycles, and when he declared that we cannot know that what we do it.' At the distance more than one century the problem returns with Leopardi, and it is the problem of our present moment. But to Leopardi it is not set in the same terms that it was set to the Romantic Germans: it is not an appeal to the chaos, it is not even anxiety in diurnal forms that owes to spring from the chaos. Leopardi becomes nevertheless account, and it is the only Italian to realize actually of it with clarity still to the advent of the contemporary poetry, that a fracture had happened in the mind of the man. The acceptance of the human condition in its limits of time and space, or rather its natural and logical limits, by now as performing antinomy is held with the innate aspiration of the man to the liberty and the poetry. The value of duration in the Songs since in the Leopards debutante it is' the duration what Vico intended in his interpretation of the historical time and what, two centuries later Vico, Bergson will

apply in his interpretation of the psychological time. Leopardi wonders if we would not be reduced - more not being the past if not a consumed time, a death time, to not be able to evoke the reality of our being, to not more to not be able except that for effects of memory to start it again. Our reality, to us civilization, to us language, would be therefore thing arrived to a sudden point so much extreme, that we would have by now ease to contain it in its limits: birth, death? Would it already be it dust, nothing? Spread out inactive it would be already it cools in a coffin? Would we be able from there us to know the energetic flow? Would not more be known the evocation of the memory, or from conjectures of the imagination and for appeal to elegance of language?...Certain the true poetry self introduces above all us in its secretiveness. And' always happened this way. More we reach to move our emotion and the novelty of our emotions into the words, and more the words reach to be veiled themselves of a music that will be the first revelation of theirs poetic depth over every limit of significance. This must be said: what the poets and the artists have done, from the Romanticism to our days, and they persist to do, it is immense: they have felt the aging of the language, the weight of the thousand of years that they bring in their blood; they have returned its measure of anguish to the memory and at the same time through cruel and obstinate efforts they have acquired the power to give it liberty to emancipate its self in that same degree that it affirms it. Only the poetry - I have learned it terribly, I know it-only the poetry can recover the man, even when **every eye** realizes ,for accumulating some misfortunes, that the nature dominates the reason and that the man is very less regulated by his own work that is not to mercy of the Element."

5.0.1 Repraesentatio of imaginary

"The conscious creation of the distance of the ego and the external world it is what we are able to designate as fundamental action of the human civilization".
A. Warburg, Mnemosine

<i>memory</i>		<i>imagination</i>	
<i>interpretation</i>			
<i>absence of distance</i>	<i>excess of distance</i>	<i>correct distance</i>	

The distance is not a quantity; but it indicates the process of knowledge that starts from a point of interpretation for discovering a performing site of conscience. The line of the distance may be **singular or double**

Meta-characters: *visionary, imaginary, conscious*

5.0.2 Coplanarity, subject as common element

*"Between the idea
And the reality
Between the motion
And the act
Falls the Shadow".*

T.S.Eliot, The Hallow Men

Inside a representation we see an object according to one determined perspective. If we examine its connections we can discover something of the subject.. In front to the indefinite escape as an image at the mirror the *common element* to a series of representations is the connection that gains and that league eventually in the inside the single objects. The persistent constant common element is the condition of a comparison among the representations. The most universal subject will be

something in common with the variations, or with the variation of the variations of the representations. Like a polyphonic chorus they sing the common sense of the representation. The word representation it is intended in its primitive meaning of: making to appear ahead, therefore performing a re-evocation. Action of a subject on an object that implicates *memory and time*.



Alberto Savinio, Object dans la foret, 1927-1928



C. Soddu, Following Piranesi, Roma Acqua Felice, '08- Following Canaletto, Visioni barocche, '10

5.0.3 Veda: the main aim of conscience

*"Man has in common what is given in particular to each individual
He is in the world's centre because he could see more easily all what is in the world..".
Pico della Mirandola, "De hominis dignitate"*

Our time seems to elude completely to word. We talk often of conscience, as an act for acquiring material benefits for our life. But this is totally empty of real concept of conscience.

Conscience, in its plurality of level sites, is the main aim of Veda population more than...ago. They will strongly to thing, and first of all the want deeply to be conscious of thinking. This happens in exemplary way in performing an action:

1-there is the action.

2- there is the attention, that self concentrates in performing the action.

The attention telecasts to the action its significance.

For Veda men the concentration in thought was the most high in human culture, and totally empty of other functions. Memory was of any interest, only the conscience was persecuted as knowledge supremacy in front of each other iter of safety. To thing the *brahman*, that is the best of all, means to be *brahman*. This is the sub-

intended doctrina.

5.0.4 Our times:

In a recent research of **Harvard University** published on **Science** last November, Killingsworth and Gilbert's write: "A human mind is a wandering mind, and a wandering mind is an unhappy mind. The ability to think about what is not happening is a cognitive achievement that comes at an emotional cost." To track this behavior, Killingsworth developed an iPhone web app that contacted 2,250 volunteers at random intervals to ask how happy they were, what they were currently doing, and whether they were thinking about their current activity or about something else that was pleasant, neutral, or unpleasant. Subjects could choose from 22 general activities, such as walking, eating, shopping, and watching television. On average, respondents reported that their minds were wandering 46.9 percent of time, and no less than 30 percent of the time during every activity except making love. Conclusions: A- *Mind-wandering* appears ubiquitous across all activities. This study shows that our mental lives are pervaded, to a remarkable degree, by the **non-present**. B- *Mind-wandering* is also an excellent predictor of people's happiness. In fact, how often our minds leave the present and where they tend to go is a **better predictor** of our happiness than the activities in which we are engaged.

5.0.5 "The actual unnamed"

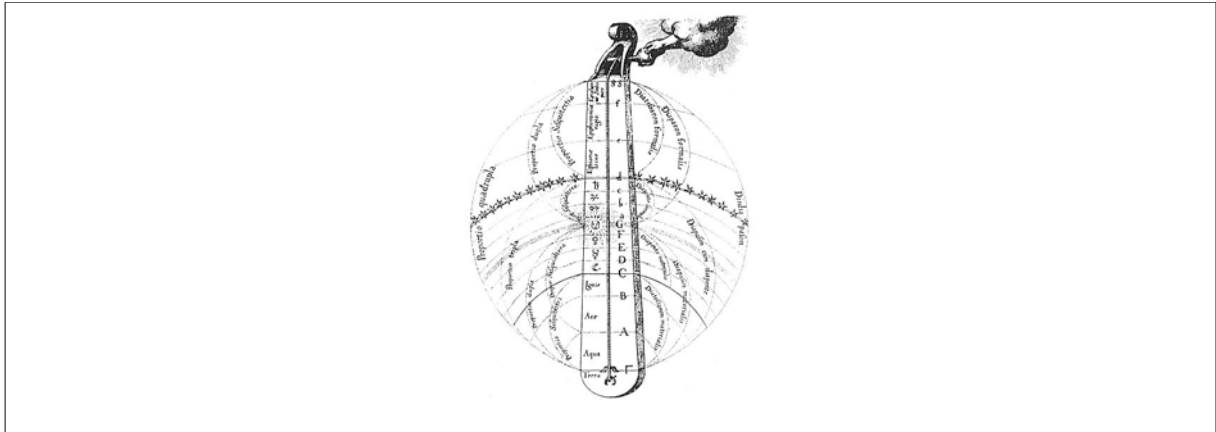
The world of explication is dead,
Lost one genre of imagination.
We are double, instead any simplification.

5.0.6 A metaphor of our times: *in the fog*

Come un cappotto comune/As a common coat
È la nebbia sulla strada./Is the fog on the street,
Nell'oscurità della notte urbana./In the darkness of the city night.
Un'immaterialità velata e bianca/ A white veiled immateriality
Copre in silenzio tutto:/Covers in silence everything:
Le pietre, i muri, i tetti/The stones, the walls, the roofs,
Le macchine, le finestre e le tue scarpe./The cars, the windows and your shoes.
Tutto scompare nel biancore di nebbia,/All disappears in the whiteness of fog.
Anche la tua voce ti diviene estranea/Also your voice becomes foreign to you,
Solo nel tuo cuore vibra la coscienza profonda/Only in your heart resounds the deep
conscience
Dello status ignoto e terrificante della precarietà umana./Of the terrific hidden status
of human precariousness.

6.0.1 The music of the spheres

The most sublime but least known of all the Pythagorean speculations was that of sidereal harmonics. It was said that of all men only Pythagoras heard *the music of the spheres*. Apparently the Chaldeans were the first people to conceive of the heavenly bodies joining in a cosmic chant as they moved in stately manner across the sky. Job describes a time "when the stars of the morning sang together," and in *The Merchant of Venice* the author of the Shakesperian plays:



THE MUNDANE MONOCHORD WITH ITS PROPORTIONS AND INTERVALS.

From Fludd's *De Musica Mundana*.

In Fludd's theory of universal music, the interval between the element of earth and the highest heaven is considered as a double octave, thus showing the two extremes of existence to be in disdiapason harmony. It signifies that the highest heaven, the sun, and the earth have the same time, the difference being in pitch. The sun is the lower octave of the highest heaven and the earth the lower octave of the sun. The lower octave (Γ to G) comprises that part of the universe in which substance predominates over energy. Its harmonies, therefore, are more gross than those of the higher octave (G to g) wherein energy predominates over substance. "If struck in the more spiritual part," writes Fludd, "the monochord will give eternal life; if in the more material part, transitory life." It will be noted that certain elements, planets, and celestial spheres sustain a harmonic ratio to each other, Fludd advanced this as a key to the sympathies and antipathies existing between the various departments of Nature. The Pythagoreans believed that everything which existed had **a voice** and that all creatures were **eternally singing the praise** of the Creator. Man fails to hear these divine melodies because his soul is enmeshed in the illusion of material existence. When he liberates himself from the bondage of the lower world with its sense limitations, *the music of the spheres* will again be audible as it was in the Golden Age. Harmony recognizes harmony, and when the human soul regains its true estate it will not only hear the celestial choir but also join with it in an everlasting anthem of praise to that *Eternal Good* controlling the infinite number of parts and conditions of Being.

6.0.2 "...l'armonia che temperi..", Dante, Paradiso

*Quando la rota, che tu sempiterni
Desiderato, a sè mi fece atteso,
Con l'armonia che temperi e discerni,
Parvemi tanto, allor, del canto acceso
De la fiamma del sol, che pioggia o fiume
Lago non fece mai tanto disteso.
Dante (Par. I, 76-81)*

<p><i>Quando la rota, che tu sempiterni Desiderato, a sè mi fece atteso, Con l'armonia che temperi e discerni,</i></p>	<p><i>quand l'orbe qu'eternise désiderance de toi saisit mes senspar l'harmonie qu'il régle entre les sphères</i></p> <p><i>When the revolution which Thou, by being desired, makest eternal turned my attention unto itself by the harmony which Thou dost temper and distinguish</i></p>
--	--

L'armonia che temperi e discerni is a technical and musical expression. *Temperare* is here the action of chord (typical first of all of an instrument at chord as the lyre cfr. *Le sacre corde/ che la destra del cielo allenta e tira;* Par.XV, 5-6) instead the expression *discerni* remind to the discretion of numbers that, following the Pythagorian theory, defines the mathematics relations able to organize the sonorous spaces.

Following *The Enciclopedia Dantesca*, this is an exact reference to the *musica mundana*, to the true own harmony of spheres, as the platonic- tradition docet. This was firstly told in the "Somnium Scipionis".

Nel De Institutione Musica (I, II), Severino Boezio postulates the trisection of the music in **mundana, humana and instrumentis**, as defined, and later accepted for all the Medieval age. The *musica mundana* is related to the celestial harmony that, also not reaching the human ear, it is able to come down from the express orderly and harmonic motion of the stars; the *musica humana* is the inherent harmony in the human soul; the *musica instrumentis* is produced through tools in the attempt to imitate the first two.

But the most part of quotes are on the relationship not so much evident, that connects music and symbolism or more exactly to structured phenomenon musically interpreted.

They seem to shade a more explicit reference, at least terminological, to the doctrine, two translations of the *Commedia*. The French edition of the *Bibliothèque de the Pléiade* (translated and commented by André Pézard) so it brings the triplet above quoted(see in the frames). It expressly comes here used the word spheres, that is not present in the original text, we believe in explanatory purpose (even if it comes to lose the idea of the temperament that is stronger than that of régler) and with an evident allusion to the theory.

As it regards the English translation by Charles Singleton, if here the surrender doesn't result particularly evocative, contrarily is the translation of another place that is quoted generally as example of music.

<p><i>osi fui senza lagrime e sospiri anzi 'l cantar di quei che notan sempre dietro a le note de li eterni giri; Purg XXX, 91-93)</i></p>	<p><i>So was I without tears or sighs before the song of those who ever sing in harmony with the eternal spheres</i></p>
--	--

Luigi Papini defines with a syllogism, that is worth of *musica mundana* as decisive tries of the thesis of a precise musical competence of the poet. If Dante knows well the belief of the ancient ones around the harmony of the celestial spheres, which always goes united to the musical theory, rather it is a part of it ,he owed therefore to also know certainly the rest of the musical theory.»

For Simplicio the music of the spheres doesn't go therefore understood as a vibration spreading into the air that hits the human hearing, but as an intellectual action, through which the man accesses the understanding of the harmonic relationships that the orderly structure of the universe regulates.

And it is really this aspect that will be taken back by Dante that, despite the confutations him moved from Tommaso, inserted in his Heaven such a concert of the skies: the harmony of the spheres doesn't go very listened following a percussion of the sonorous wave, it must be recognized with **an intellectual action**.

7.0.1 A ritornello on the wood

*Admirez le pouvoir insigne
Et la noblesse de la ligne:
Elle est la voix que la lumière fit entendre
Et dont parle Hermès Trismegiste en son Pimandre.
(Apollinaire, Orphée, in Le bestiaire ou le cortège d'Orphée)*

7.0.2 WITTGENSTEIN "On Certainty"

*"There is no reason for which, even if there were regularity in the human decisions, I should not be free. Concerning to the regularity, there is nothing that makes something free or less. The notion of constraint comes in game if you think about the regularity as forced; as produced from binary.... If instead it holds possible that the facts of nature can really be explained all in terms of narrow scientific laws, then we could tell even us in degree to have resolved the problem, **eliminating entirely the free will**, since, to such a hypothetical context, in which we would assist to a so radical change of our vision of the world, the adoption of a completely different mental grammar would be connected, where probably the concepts of determinism and free will could not be even reasonably contemplated: "Simply the knowledge of these laws would change the matter. There is a truth in this. It could be said: **being able to calculate things what now we cannot calculate it would change in effects the whole situation**".*

7.0.3 To erase memory

*...."Where the world ends
The mind is made unchanging, for it finds
Miracle, ecstasy, the impossible hope,
The flagstone under all, the fire of fires,
The roots of the world",...
.W. B: Yeats, A Dramatic Poem*

Johns Hopkins researchers discover how to erase memory working with mice. They have discovered that by removing a protein from the region of the brain responsible for recalling fear, they can permanently delete traumatic memories. Their report on a molecular means of erasing fear memories in rodents appears the last October in Science Express.

7.0.4 A ritornello: a fragment of "The Hollow Men" by Eliot

*...Here we go 'round the prickly pear,
Prickly pear, prickly pear.
Here we go 'round the prickly pear...*

*...This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper....*

8.0.1 The word that I am

*“..Povero e nudo e sol sen va il Vero/.Poor nude and alone walks the Truth,
Che fra lla gente umile ha gran valore:/That among the humble people has great value:
Un ochio ha sol, qual'è lucente e mero,/An eye has sun as shining and mere
E il corpo ha d'oro, e d'adamante 'l core,/And the body has gold, and diamond the heart
E negli affanni cresce e fassi altero..” And in the troubles he grows and becomes proud..”
Michelangelo, Rime, 89-93*

If you discover, after a big search trouble, the word as sound that identifies yourself, you can hear the wonderful harmonic music of Universe. This is like an eternal symphony, that in the silence can rise in your mind also like a simple perfectible *ritornello*. This is the *ritornello* of life, written on the rhythm of Nature, inside there is too in harmony the word that you are.

Dialog between Sapientia and Armonia

Armonia thunders from the high of valley:

“Code is violated, duplicated, hybridly triplicated, without any borders. I am broken everywhere. Please say to me, Sapientia, where I can find my original structure and cover with a veil of beauty the new generation incoming”.

“It's true, I was yet conscious about. I am really very sorry, but no one artificium will compensate the broken song. The new ancient hybridism tries to translate the language of another species into its own, simplifying itself in something perceived as a real new generation, from the first-born to actual one, with the freeze vehemence of expression less.

It is too late for removing the corners full of pride.

You laugh, inside the displaced blankets of love,

You reveal yourself winner, without any punctuation.

The morning air sweeps you out, without ever sensation of pity.

It is coming the lightness, covering your pretty face.

The tears traces disappear, in the last loosing smell of night.

You are still alive in the reverberation of the sound

Of a white american abete, in the folds of time.

Nunc et in alea tabula.

8.0.2 The Dante's opera

No autograph document of Dante's has survived. Not only we have no original manuscript of the Divine Comedy, but nothing remains of his works in Latin or the vulgate, no letters, not even a signature by which he can be identified. But making up for his lack is the fact that his masterwork was very widely distributed; just a few years after his death, copies multiplied all over Italy. The almost 800 manuscripts of the Comedy that have survived to our day make it second only to the Bible. A distribution of this sort was made possible by a copious production of manuscripts made by numerous copyists, some famous, for example Giovanni Boccaccio, and others simple laborers in the manuscript workshops of the fourteenth and fifteenth centuries.

8.0.3 The last opera *unfinished* by Michelangelo



“La Pietà Rondanini”, Michelangelo

«**The gratitude**, and it only can induce us to the extreme sacrifice of the love to God and of the love to the men. The sense of the duty, of the obligations which we are kept, won't perhaps succeed in finding in itself the strengths to complete the last sacrifice of the life, of the offer and of the love. The gratitude instead yes, it finds them». Antonji Bloom

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